

UNIVERSEUM CONFERENCE BOOK OF ABSTRACTS

5TH – 8TH JULY 2022

BRUSSELS, LEUVEN, GHENT, MONS / BELGIUM

Main theme:

**University Museums & Collections:
Challenges of the Past – Responsibilities for Today**

Subtheme 1:

Taking up our role in society

Subtheme 2:

Dealing with a challenging past

PRESENTATIONS

SUBTHEME 1: TAKING UP OUR ROLE IN SOCIETY

A. 15 min presentation

- M. L. Allemeyer
- S. M. Burry-Hayes
- C. Eagleton, K. Oles, N. Curtis, M. Economou, S. Waters
- R. Gomez-Hernandez
- P. Petridis
- S. Talas, F. Marcon
- S. Vilzos
- E. Willockx

B. 5 min presentation

- M. Bongiovanni, F. Gervasio
- M. Bukowski, M. Badowicz
- I. M. García
- M. Kluza, I. Maciejowska

SUBTHEME 2: DEALING WITH A CHALLENGING PAST

A. 15 min presentation

- S. Ackermann
- M. Clarck
- L. De Gelder
- J. Garsha
- P. H. Lambers, M. Berner, K. Kremmler
- A. Mehnert
- N. Pearlman, J. Nyhan, M. Araus Sieber
- M. Ramonaitė, R. Minkevičiūtė

B. 5 min presentation

- D. Ermens, M. Demolder
- H. Kowalski
- L. L. Neervoort

POSTER

GENERAL:

- K. Heck
- M. Kluza, K. Zieba

SUBTHEME 1: TAKING UP OUR ROLE IN SOCIETY

- E. Bonaccorsi, S. Sorbia, P. Curzio
- M.R. Carotenuto, I. Chinnici & A. Agliolo Gallitto
- S. Martín Rey, M.V. Vivancos-Ramóna, H. Oliveira-Urquiria, T. Colomina-Subielaa
- P. Theologi-Gouti, N. Kougiab, I. Iliopoulos
- J. E. Timonen, T.A.E. Koskela, K.A. Karvonen, P.M. Vuorinen

SUBTHEME 2: DEALING WITH A CHALLENGING PAST

- J. Nyhan, A. Flinn, N. Pearlman, M. Humbel
- H. Verreyke

NONE:

- M. Brum, C. Mateus, R. Gafeira, P. Casaleiro
- L. Cornelis

University Museums & Collections: Challenges of the Past – Responsibilities for Today

During the 2021 UMAC-UNIVERSEUM joint conference many issues were raised and discussed by our community. Among them was our capacity to position ourselves among the many challenges our contemporary society are confronted to, to define our priorities and take actions, to enhance our ability to push the limits, experiment while being aware of our constraints and knowing how others made the best out of it. During the 2022 Universeum Annual Conference in Belgium, we would like to continue this debate and focus it specifically in relation to university museums (U-museums) and collections. Can, or should, U-museums be in the forefront of social and political change? And if so, how can they have more impact on society? Secondly: Across Europe there have been times of significant development, but also times of extreme violence and abuse, inside and outside of the European borders. These pasts are often reflected in the European U-collections and other U-heritage. How can we deal effectively and appropriately today with the challenges of their past? What are the constraints and opportunities?

During the 2022 Universeum meeting, we want to explore different ways of encouraging discussion and debate around the main themes outlined above, as well as allow as many voices from the community to be heard as possible. We would like to combine short papers, with longer in-depth contributions that reflect more broadly on these themes rather than present specific projects, as well as invite dialogue and discussions from all participants. Under the main theme of “University Museums & Collections: Challenges of the Past - Responsibilities for Today”, we thus invite proposals for 5- or 15-minute talks on one of the following two sub-themes or for posters addressing the overall theme:

Subtheme 1: Taking up our role in society

As centers of knowledge production in higher education, universities are at the heart of the debate and the thinking about transformations in society on themes like environment, immigration, human rights and personal data trade. And of course, political, economic, social and cultural shifts in society are in turn inevitably influencing that same knowledge production and education. Acknowledging this strong interaction with, and impact on society is part of the so called third mission of higher education. Universities are in theory bound to this third mission, but they do not always commit to it strongly.

At the same time, scientists have to deal with a growing suspicion towards science, in this era of ‘Fake News’ on the one hand, and of activism on the other. Science communication is therefore more than ever of great importance for the academic community. But to really reach out to all parts of society, academics are urged to step out from their Ivory Tower. Most U- museums have claimed a role in this mission, knocking down the walls between the broader public and universities, trying to facilitate dialogue. This is a very important but difficult role in these polarized times.

The following questions may trigger constructive conversation: How do U-museums pick up on this role of assisting academics to reach out to all parts of society? How do they position themselves in these hot debates? Do they act merely as facilitators, or do they take a stand?

Could and should U-museums be the forerunners in addressing societal issues? What alliances and partnerships shall we build?

Are they, as a part of the academic community, better equipped than the other types of museums to act according to United Nation 2030 agenda for sustainable development? At the same time, how can they avoid positioning themselves as the experts and only «speakers of the Truth», for instance, in matters concerning human rights, the environment or democracy? How can U-museums live up to ICOM's proposed ideal of a "democratizing, inclusive and polyphonic space for critical dialogue about the pasts and the futures" of tomorrow?

Subtheme 2: Dealing with a challenging past

Many universities are confronted today with difficult and controversial issues concerning their collections, particularly in relation to objects acquired in a context of (colonial) domination or war. A strong characteristic of U-collections is this constant tension between their "original" value and their scientific or educational value today. The following questions may provide starting points for discussion:

How does this tension between original value and contemporary alternative interpretations affect the way we collect, catalogue and display these objects? What does this mean for our thinking about ownership?

Should we expect U-museums and U-collection keepers to reflect more and more effectively than others on these kind of issues, since they are part of an academic environment generally known as a place of research, reflection and knowledge production?

PRESENTATION

→ SUBTHEME 1: TAKING UP OUR ROLE IN SOCIETY / 15 MIN PRESENTATION

FORUM WISSEN GÖTTINGEN – A MUSEUM ON KNOWLEDGE IN THE MAKING

M.L. Allemeyer

After 10 years of planning and construction the “Forum Wissen” opened on May 31 this year at the University of Göttingen.

Around 1200 objects from academic collections are on display on 1400 square meters. However, the Forum Wissen is not a “Museum of Collections” but a “Museum on Knowledge in the Making”. The concept is aimed at giving people who do not come from the academic world the opportunity to understand the processes through which knowledge is created. Forum Wissen is not about the heroes of science, the great breakthroughs and groundbreaking results, but about the paths that scientists and scholars take, about the countless, often invisible contributors. And about the fact that searching, exchanging ideas, learning, turning around and continuing to search are part of the process.

With this special focus, the "Forum Wissen" fits extremely well into current times. After all, in view of the increasing skepticism toward science and the rise of “fake news”, new trust in science can only be created if science becomes transparent.

The talk will address the potential that university collections hold to create this transparency, as well as the obstacles and risks that have accompanied the process of building Forum Wissen.

Biographical notes:

Dr. Marie Luisa Allemeyer has been director of the Zentrale Kustodie (Centre for Collection Development) of the University of Göttingen and project manager of Forum Wissen since May 2013. Together with her team, free-lancing exhibition curator Joachim Baur (Berlin), exhibition designers Atelier Brückner (Stuttgart) and supported by an international Advisory Board, she developed and implemented the new museum. She has studied early modern history, cultural anthropology and hispanism at the universities of Göttingen and Granada. She received her PhD in 2006 from the Max Planck Institute for History, Göttingen and Kiel University and was involved in the University of Göttingen's anniversary exhibition „Dinge des Wissens“ (Objects of Knowledge) in 2012.

A TWO-WAY STREET? UNIVERSITY MUSEUMS AS CONDUITS FOR DEMOCRATISING THE PRODUCTION AND SHARING OF KNOWLEDGE

S.M. Burry Hayes

Keywords: Inclusivity, co-production, engagement, democratization

How can universities be reflective of, or have impact in, society while we acknowledge (and actively try to tackle) the 'elitism' of Higher Education? Is it time for universities to recognise that their 'third mission' no longer solely involves a one-way imparting of information TO society, but rather developing information WITH society in order to have relevance and resonance? The culture and heritage sectors, although traditionally viewed as similarly niche, are taking the lead in actively working to increase the diversity of voices they represent through outreach, dialogue and co-production. This is driven both by a belief that wider society has the right to involvement in institutions that they support and fund, but also to an ethical claim that greater diversity in production will create more truthful – and useful - knowledge.

University museums can contribute to nuancing the future of Higher Education Institutions as places of democratic, two-way transmission of knowledge. Using examples from UMIS, the session will explore how co-production models have created academic understanding and an increased engagement with the communities in which the university museums are based, while also addressing the barriers that traditionally elite institutions face in democratising and diversifying themselves.

The session will highlight projects such as 'Second Chancers' (a partnership of the University of Stirling Art Collection, the University's Faculty of Social Sciences, Community Justice Scotland and regional support organisations) which explores the positive impact of the Social Justice System vs. Prison using the personal experiences of ex-offenders and those involved in their recovery and critically inserts humanity into considerations of justice, enhancing the University's educational mission.

Biographical notes:

Sarah Burry-Hayes has almost 20 years experience in the Scottish museums sector, including 14 years with Museums Galleries Scotland where she was pivotal in the development of the National Strategy for museums. She is a passionate advocate of the impact of Scotland's museums, with a particular interest in inclusion and diversity.

ONLINE TEACHING AND LEARNING WITH DIGITISED COLLECTIONS IN HIGHER EDUCATION CONTEXTS

C. Eagleton, K. Oles, N. Curtis, M. Economou, S. Waters

Keywords: Higher Education teaching and learning, digital transformation, collections, digital heritage

Covid-19 has led to a rush by museums to digitise and to create digital content, in parallel with a dramatic shift to online and hybrid teaching and learning by universities. This rapidly accelerates and expands activity that was already in progress, building on existing and long-standing work, but with many new features.

Members of the University Museums in Scotland (UMIS) group have initiated a joint research project, supported by the UK Arts and Humanities Research Council (AHRC) through its Covid-19 urgency funding. At the UMAC/UNIVERSEUM conference in 2021, the project team presented initial findings and led a workshop that contributed to the research then in progress. This proposal is now for a presentation to the UNIVERSEUM community of the final report and findings from the project, sharing those back with the community and enabling us to discuss and learn from each other's experiences, for the future of our sector.

The presentation will cover key themes including the availability of digitised and digital resources, skills development, technologies and tools, and examples of innovative practise. It will also reflect on the resourcing, support, and long-term institutional and sectoral impact of the new ways of working that the pandemic brought to the fore, and that we need to consider for the post-pandemic future, to maximise the impact of our museums and their benefit to society.

Biographical notes:

Dr Catherine Eagleton is Director of Libraries and Museums at the University of St Andrews, and the Principal Investigator on this research project.

Neil Curtis is Head of Special Collections at the University of Aberdeen, where he is actively engaged in teaching museum studies and other disciplines.

Professor Maria Economou is Professor of Digital Cultural Heritage at the University of Glasgow, a joint appointment between the School of Humanities and the Hunterian Museum.

Dr Kamila Oles is Researcher on this project, and a specialist in digital cultural heritage, including 3D digitization and online and virtual engagement.

Susannah Waters was during this project Archives and Collections Manager at Glasgow School of Art, and in April 2022 moved to a new role as Head of Academic Services at Liverpool John Moores University.

STUDENT'S PARTICIPATION IN THE COMPLUTENSE UNIVERSITY CAMPUS: THE DEVELOPMENT OF AN INCLUSIVE DIGITAL STRATEGY FOR ITS MUSEUMS AND COLLECTIONS

R. Gomez-Hernandez

Keywords: public engagement, citizen participation, cross media storytelling, digital cultural heritage

In 2020, the COVID-19 pandemic fostered the digital transformation of the cultural heritage sector in Europe, including university museums and it has also highlighted the significant inequalities across the continent among the different cultural heritage institutions in making the digital shift. The Complutense University of Madrid is aware of the role that its museums and collections play in the development of an intercultural, democratic, and inclusive space in the campus where all the members of the university community engage with its cultural heritage. For this reason, as part of its social and educational role, the Complutense Museums undertake a citizen participation process to study the projected and perceived image of the university museums and collections following a successful methodology based on interviews, surveys, focus groups, Big Data analysis and collective mapping. This research reveals the student engagement with the cultural heritage assets and also provides key information regarding the student's use of digital content. It will help to improve the user experience of the digital collections and the development of a digital strategy for promoting the cultural heritage assets as a tool for students' research and use in the classroom.

In this presentation, I will introduce and discuss the results of this research. I will also present recommendations for developing a digital strategy for the Complutense university museums and collections.

Biographical notes:

Raul Gomez-Hernandez is a PhD candidate in Audiovisual Communication at the Complutense University of Madrid (Spain) and a student from the Una Europa Joint Doctorate in Cultural Heritage. He researches on new ways of engaging young people with cultural heritage through new technologies at the Complutense university museums and collections.

THE REFUGEE CRISIS NOW AND THEN: THE 1922-2022 COMMEMORATION IN A UNIVERSITY

P. Petridis

Keywords: Modern Greek history, Exhibition, Refugee crisis

During the whole year of 2022, a large series of events will commemorate the arrival, 100 years ago, of more than one million refugees from Asia Minor and Eastern Thrace to Greece. This influx in 1922 led to radical political, economic and demographic changes, and profoundly affected the psychology of the Greek people for decades.

The *Museum of Archeology and Art History* of the National and Kapodistrian University of Athens is going to host an exhibition of family souvenirs coming from members of the University community originating from Asia Minor and Eastern Thrace. Our main goal will be, of course, not only to present these objects, but to tell the stories of ordinary people associated with them.

As we live in a period of an intense refugee crisis, and at the same time in a profoundly polarized society, the challenge for such an exhibition in a university museum, where most of the visitors are young people, is to show the closeness of past and present. We also hope to motivate our students and a wider public to think about issues of human rights and to start a critical dialogue about them

Biographical notes:

Platon Petridis is Professor of Byzantine Archaeology at the *National and Kapodistrian University of Athens* and Director of the *Museum of Archaeology and Art History* of the same University. His research interests focus on Early Byzantine pottery and architecture as well as on popularization of archaeology and art history

A SOCIETAL ROLE FOR U-COLLECTIONS OF SCIENTIFIC INSTRUMENTS?

S. Talas, F. Marcon

Keywords: historical scientific instruments, scientific processes, science and society issues, responsible citizenship

Most university collections of scientific instruments result from research and teaching activities that were carried out in the last centuries or decades. Can such collections play an active role for possible social and political changes? If so in what way?

To discuss these questions, the paper will focus on some specific features of university scientific instrument collections. We will show for instance that some instruments with a high scientific potential were indeed failures because of social, economic and political context, and we will examine how some research fields gave no results for centuries before opening the way to crucial technological applications.

From such case studies, we will see that university historical scientific instruments can play a role to stimulate reflections not only on scientific processes, but also on the meaning of “success” and “failure” in science, on the relationship between basic and applied science, as well as on the connections between science and the market. Such reflections can contribute to promote discussions and knowledge on various science and society issues - a crucial step to help build responsible citizenship. Our analysis will be based on examples taken from the collection of Padua Museum of the History of Physics.

Biographical notes:

Sofia Talas is curator of Giovanni Poleni Museum at the University of Padua. Her main research interests are in the history of scientific instruments and the history of physics from the 18th to the 20th century.

Fanny Marcon is curator of Enrico Bernardi Museum of machines and of the scientific instrument scattered collections of the University of Padua. Her research focuses on the diffusion of scientific practices in the 19th century and on scientific instrument makers.

THE UNIVERSITY MUSEUM AS FORERUNNER IN NETWORKING: THE CASE OF THE MUSEUM COLLECTIONS OF THE IONIAN UNIVERSITY, GREECE

S. Vlizon

Keywords: Network, Democratization, Ionian Islands, community

It is now common knowledge that synergies and networking are powerful parameters for the development of museum organisations with a view to their sustainable growth. The Museum Collections of the Ionian University realizing its potential to lead an effort that will change the museum landscape of the region of Ionian Islands in Greece, contacted other museum organizations and formulated the framework for the operation of the Ionian Islands Museum Network. The present research will highlight the methodology followed by the university museum for the positive outcome of this project, the first steps of operation and the specificities of this new organisation as well as the impact of the first interventions on society.

The main innovation of this endeavor lies in the way the Network operates: Based on the signed MoU and the Internal Operating Rules, the institutions are treated equally ~~as equals~~ regardless of their characteristics, collection size, etc. It operates democratically, inclusive and polyphonic through working groups and decisions are taken in full transparency and with the agreement of all. It is a certainty that creating this background the same principles apply to connect with the community in order to involve as many voices to be heard as possible.

Biographical notes:

Associate Professor in the Department of Archives, Library Studies and Museology of the Ionian University and director of the Museum Collections of the Ionian University, my research interests and publications refer to issues of promotion and management of cultural heritage and archaeological goods.

CONNECTING VIEWS: GUM AS AN ACCELERATOR OF DIALOGUE

E. Willockx

Keywords: dialogue, forum, public, interaction

Science museums, especially university museums, suffer from the reputation of being highbrow or elitist. For many visitors, the threshold for contact with science and the academic world is high. In order to address this challenge, GUM wanted to make original choices in programme and target audience.

Our educational activities (hands-on 'ateliers' and guided tours) focus on 15–25 year old while internationally science museums usually tend to address younger children. We also keep this target group in mind when developing public activities and are assisted by our Museum Student Team. Our public programme consists of interdisciplinary activities aimed at different target audiences: art & science workshops for creatives, family activities, speed dates with researchers, panel discussions, guided tours and festivals for added-value seekers.

We have been able to activate youngsters and their 'decision makers' (teachers, parents...), as over 40% of our individual visitors (July '20 - April '21) were younger than 26 years old. Up until today, our family activities and art & science workshops were often sold out. Other activities like speed dates and panel discussions are more challenging to attract people and therefore need to be further evaluated and refined. Also surveys have shown that our individual visitors are mainly white and highly-educated. So we strive for sustainable partnerships that allow us to tap into superdiverse communities.

Biographical notes:

Evelien Willockx has been working at GUM since 2018. She helped develop the permanent exhibition and was particularly engaged in writing and editing the museum texts. Since 2020, she is responsible for the development and organization of a vibrant and accessible public program that creates dialogue between all target groups.

MAKING THE COLLECTIONS OF POLITECNICO DI TORINO MORE EFFECTIVE

M. Bongiovanni, F. Gervasio

Keywords: scientific collections, technology, heritage, exhibition

Reaching out to the community to bring them closer to science and technology is a challenge for many scientific collections. The aim to make science and technology part of our culture and a means to understand contemporary challenges is even more crucial in this time of misinformation and mistrust towards the scientific community.

The Politecnico di Torino is looking for new ways to actively valorize its scientific collections and since 2019 has inserted a temporary exhibition into the Politecnico Biennale Tecnologia. With a rich program of lessons, debates and workshops the Biennale creates multidisciplinary discussions on modern society, highlighting the beauty of research and innovation and the complex relationships between technology and humanity.

Within the Biennale, the collections become an opportunity for dialogue, allowing us to reflect on today's society and the next steps to take and creating a bridge between our past and possible futures.

The 2020 exhibition provided a historical-critical reading of sustainability in relation to the technological development of the last two centuries. In the exhibition, objects from the scientific collections, including models of mechanisms and kinematics from the historical collection of the Department of Mechanical and Aerospace Engineering, highlight the groundbreaking discoveries of the 19th century and dialogue with the latest technological achievements, outlining the links between technological development and sustainable thinking since the 19th century.

Biographical notes:

Margherita Bongiovanni is an architect and responsible for the conservation, management and enhancement of the historical-scientific heritage of Politecnico di Torino. Since 1998 she has been committed to preserve and promote the collections by running a rich calendar of exhibitions and managing cultural and scientific programs in order to spread the technical and scientific culture.

Francesca Gervasio, graduate in Conservation and Restoration of Cultural Heritage, is currently a research fellow at the Politecnico di Torino with a program aimed at developing innovative projects for the conservation and enhancement of historical and scientific collections, ultimately engaging with different audiences and addressing the issues of today's society.

THE MUSEUM AS A PART OF THE UNIVERSITY DURING PANDEMIA AND WAR

M. Bukowski, M. Badowicz

In spring of 2020, right at the start of our project “Future Because of the Past. The History of the Development of Medicine”, the pandemic hit. Compulsory isolation changed various stages of its implementation. As a result, the project had a different than originally expected impact on the university community. In this paper, we present results and conclusions: 50 short films (2.5 min each) were produced about selected objects from the collection, the Museum website was updated, an open-air exhibition was organized, interactive kiosks were purchased and a book was published.

Another book, including interviews with alumni or former employees, is in preparation. Two months before the end of the project, the following conclusions can be drawn:

1. The museum and its historical message must be adapted to the current and long-term needs of the University.
2. University employees have diverse attitudes to the past of the university and the tasks of the museum.
3. The museum cannot avoid difficult and sensitive topics.
4. Attracting the attention of administration employees to the history of the University has been a remarkable success.
5. It is important to include recent history as well as subjects with which the university community can identify.

Biographical notes:

Marek Bukowski, MD, PhD, pediatric surgeon, and supervisor of the Museum of MUG, Poland. He is also vice-chairman of the Polish University Museums Association. Main fields of interests are history medicine, history of science.

Maciej Badowicz (1988) – MA in History, and Economics; graduate of University of Gdańsk, Poland; currently employed in the Medical University of Gdańsk Museum; his research interests are focused on Medieval History, History of Medicine, Methodology of History, and Methodology of the Museum’s Work

ARTISTIC HERITAGE AT THE COMPLUTENSE UNIVERSITY OF MADRID FROM A GENDER PERSPECTIVE

I.M. García

Keywords: University heritage, gender perspective, equality, gender interpretation

Universities, like other institutions, are obliged to draw up and implement an equality plan, which is a valuable tool for the elimination of gender discrimination. These plans include applicable measures to guarantee equal treatment and equal opportunities.

In our universities, the gender perspective has gradually been mainstreamed in all areas. In the case of historical-artistic heritage, a series of cultural activities have been proposed in an attempt to make women in culture more visible. For this purpose, an accessible itinerary is being designed to highlight the artistic creation of women. After an initial analysis, it has been confirmed that of the 6400 artistic works catalogued at the UCM, 13.2% have been identified as having been created by women compared to 33.7% by men, with 53.1% of unidentified authorship, but we suspect that not many of these are attributed to women.

In conclusion, this itinerary is a concrete contribution to the interpretation of heritage, an attempt to create a discourse that highlights a past situation and at the same time tries to contribute to changing an unequal environment and reality. We believe that this proposal will help to generate visibility, encouraging and supporting the presence of new women creators in our collections.

Biographical notes:

Isabel M. García Fernández is currently Vice-rector of Culture, Sports and University Extension at the Complutense University of Madrid. She is responsible of the museums and collections of the university. Fields of research include museology and museography, preventive conservation and exhibit design.

AN EXHIBITION CURATED BY STUDENTS. EDUCATIONAL AND SOCIAL SIGNIFICANCE FOR PARTICIPANTS

M. Kluza, I. Maciejowska

Keywords: student's participation, educational project, interactive exhibition

In recent years, more attention has been paid to the social impact of universities. Jagiellonian University Museum was participating in the international educational project Irresistible, engaging school students using IBSE (Inquiry-Based Science Education), a method in which students construct knowledge through predicting, observation and hands-on experiments in the same way as actual research is carried out.

During the project, students became familiar with scientific topics such as the potential application of nanotechnology, nanosized catalysis or the use of silver nanoparticles in medicine; learned to conduct scientific research and independently designed and made exhibits for an interactive exhibition. In this paper, we focus on the significance of student participation. After two stages of the project interviews with small groups of students who participated in the project were conducted. The first group consisted of 35 10th grade students (age 16-17), the second one of 33 8th grade students (age 14-15). The students and their teachers were asked about difficulties during the process, their learning achievements, importance of the project for their life, and overall balance of the project. The results of that survey will be shown and discussed.

Biographical notes:

Maciej Kluza, Ph. D. author of several interactive exhibitions dealing with physics, mathematics and biology, curator of the collection of historical scientific instruments. Research fields: history of physics, history of scientific instruments production in Poland, history of Science and Technology Museums in Poland.

Iwona Maciejowska, PhD, the Head of the Center of Teaching Excellence at Jagiellonian University in Krakow (Poland) and the Chair of the Division of Chemical Education the EuCheMS, research fields: science education, university education, CPD

DECOLONISING SCIENCE

S. Ackermann

Keywords: Decolonisation, science, History of science, Islamic World

One of the key drivers of change in the museum sector in recent years has been the deep engagement with decolonisation. But while art galleries, social history museums, anthropological and ethnographic collections, and natural history museums have all responded with initiatives to interrogate their own collections and develop new exhibitions and projects, (history of) science museums have been largely absent from this discussion.

This year's conference topic 'Dealing with a challenging past' provides an ideal opportunity for reflection and critical thinking on past practice and future possibility for our field. Why has so little work been done? What can we learn from colleagues in sectors where decolonisation has long been a topic for research, displays and programming? And most importantly, where do we go next in (history of) science museums?

As a case-study I will use the History of Science Museum at Oxford University where we have launched a very ambitious transformation project to celebrate our centenary in 2024. Decolonisation is one of the main drivers for this project, from investigating how the majority of our collection from the Islamic World came to Europe in the late 19th C., to critically examining the language used on seemingly inconspicuous label texts, to working with communities on categorisation, timelines, maps, and innovative interpretation(s) of a shared heritage that has been largely forgotten.

Biographical notes:

Silke Ackermann is Director of Oxford's History of the Science Museum, currently leading on *Vision 2024*, an ambitious strategy for complete transformation for the Museum's centenary. Silke is a cultural historian; her research focuses on knowledge-transfer and the connections between people, science, art and belief.

A BURDEN OF CARE: MEDICAL PHOTOGRAPHS IN THE SOUTH AFRICAN UNIVERSITY MUSEUM

M. Clarck

This paper seeks to attend to the ethical considerations that plague a disused collection of clinical photographs housed at the University of Cape Town's (UCT) Pathology Learning Centre. Produced and used by South Africa's first medical school between 1920 and 1980, these images were originally harnessed as teaching aids to serve local medical education. Today, these visual documents function as historical artefacts that offer a glimpse into the institutional and social history of Cape Town, its medical school, and its patient-population.

But this repository remains uncertain territory, straddling both public knowledge and confidential data in a manner that challenges existing codes of practice. This is particularly acute due to its production in the colonial and apartheid context of South Africa (Keene & Parle 2015). Whether used towards clinical or historical ends, photographs of this kind thus "carry a burden of care" (Biernoff 2012) – prompting simultaneous, yet contradictory, concerns of protective control (on the one hand) and the fear of censorship (on the other) (Wakely & Dakin 2015). By drawing on the disciplines of photography theory, medical ethics, heritage studies, and curatorial discourse, this paper aims to address the dilemmas that historical clinical photographs pose to conceptual definitions and thus institutional action in the postcolonial context. Ultimately, I argue that – if best practices are to be established – it is the ontological nature of historical clinical photographs that requires careful transdisciplinary attention.

Biographical notes:

Michaela Clark is a PhD candidate at the Centre for the History of Science, Technology and Medicine (CHSTM), University of Manchester. Her ongoing doctoral project focuses on clinical photography in 20th century Cape Town (South Africa) and seeks to grapple with the past and present life of this material

ACQUIRING ARCHAEOLOGICAL ARTEFACTS – A CHALLENGING PAST, PRESENT AND FUTURE

L. de Gelder

In the last decade, the arrest of some key players in the illicit trade of antiquities such as Medici, Becchina and Symes and their confiscated archives, has helped to identify looted and illegally exported archaeological artefacts now residing in museum collections, auction houses and private collections. With the unraveling of these networks of illicit trade, more knowledge becomes available on the provenance of individual objects and collections. In the wake of the twenty-first century, museums with archaeological collections are urged to take on a proactive attitude in researching the provenance of their collections and to undertake action when artefacts in their care are the result of plundering, looting or theft. In some cases, claims from the source country are made about the objects of museum collections as a result of research that has been conducted elsewhere.

This presentation goes into the newly established provenance policy of archaeological collections of Italy and Greece in the Allard Pierson. Part of this policy is the legal and ethical framework in which we acquire antiquities or deal with restitution claims, the methods of provenance research and the ways this history of the collection is presented to the public in the exhibition space.

Biographical notes:

Laurien de Gelder – Curator Archaeological Collections Ancient Greece and Ancient Near East Allard Pierson Amsterdam.

PEOPLE, NOT THINGS: REHUMANISING THE UNIVERSITY OF GLASGOW'S HUNTERIAN MUSEUM

J. Garsha

Introduction

This presentation is based upon a forthcoming (late 2022) co-authored journal article between Hunterian members and Southern African colleagues*. It discusses the ongoing changes in the curatorial practices around human remains stored in The Hunterian by focusing on 'rehumanisation'.

Main Arguments and Discussion

We argue that rehumanisation is a practice that begins by shifting the language used in connection with collected human remains. We document the ways in which 'skulls' and 'specimens' have come to be called 'people'. In so doing, rehumanisation confronts U-museums' legacy of nineteenth century racialised language and race science deeply embedded within museum catalogues and databases. The Hunterian's revised late-2021 *Human Remains Policy* is assessed to address the role a more sensitive provenance research can play, by reconnecting narratives and stories back to individuals stored within the museum.

Results and Conclusion

Seeing U-museums as living institutions with active relationships across societies and communities, this presentation focuses on a case study of 'rehumanisation' within a Southern African context, analysing how spiritual and cultural practices can be incorporated into museum spaces that hold ancestors, and the ways in which human remains in collections can become people again.

Biographical notes:

Dr Jeremiah Garsha is an Affiliate Researcher with the University of Glasgow's Hunterian Museum (Scotland) and Global History Teaching Fellow at University College Dublin (Ireland). He focuses on the historical collection of human remains and the relationships restitution creates between holding institutions and originating communities.

*This presentation is based upon the collaborative research of Dr Alma Nankela (Chair of the Namibian National Committee for Human Remains and Heritage Objects), Nikki Grout (Provenance Researcher on the Devolving Restitution project with the Hunterian Museum), and Dr Garsha (UCD), who presents this research on their behalf.

FROM ANATOMY TO PALAEO-RACIOLOGY: HOW TWO PRE-WAR RECONSTRUCTIONS OF A NEANDERTHAL ARE RELEVANT IN THE DEBATE ON COLONIALISM AND SCIENTIFIC RACISM

P. H. Lambers, M. Berner, K. Kremmler

Keywords: palaeoanthropology, colonialism, Neanderthal, scientific racism

Objects of academic heritage can be very relevant in discussions on how colonialism and racism influenced science in the past. This can be illustrated by a unique sculpture in the collection of the UMU, that shows the reconstruction of the facial appearance of a Neanderthal. The bust dates from 1924 and is a striking example of how racist conceptions and colonialism shaped a specific image of human evolution and how this was communicated to a larger public. The sculpture was made by Austrian/Hungarian artist Erna von Engel-Baiersdorf under the guidance of German anthropologist dr. Egon von Eickstedt (Natural History Museum of Vienna). We will show that this Neanderthal bust together with a later reconstruction by the same authors (collection Naturhistorisches Museum Wien, published 1925), was based on generally accepted racist preconceptions about the supposed evolutionary primitivity of native inhabitants of the former German colonies New Caledonia and New Guinea. We argue that the sculptures undoubtedly lost their intended value as scientifically accurate tools in education and paleo-anthropological museum displays. Instead, they now gained educational and scientific relevance in a historic context and contribute to the current debate on science, colonialism and racism.

Biographical notes:

Paul Lambers has a doctorate in palaeontology and is curator in natural history and science collections at the University Museum Utrecht. His research interests are the systematics and evolution of Mesozoic fishes, history of science, and history of natural history and science collections.

Margit Berner is a human biologist and anthropologist at the Natural History Museum Vienna. She also teaches at university. As a curator, she researches and publishes widely on physical anthropology, osteology and paleopathology as well as the history of anthropology and collections.

Katrin Kremmler is a doctoral candidate at the Institute for European Ethnology at the Humboldt University Berlin. She studies the Orbán government's new Eurasian heritage regime in current museum practices. She focuses on the legacies of interwar racial sciences and colonial-imperial science practices in Central European physical anthropology within contemporary illiberal/ethno-nationalist cultural imaginaries.

THE NECESSARY INTERSECTION OF COLONIAL MUSEUM COLLECTIONS AND SECONDARY SCHOOL HISTORY: THE POSSIBILITY OF USING COLONIAL MUSEUM COLLECTIONS AS A TOOL FOR TEACHING “DIFFICULT HISTORIES” IN THE SOUTH AFRICAN SECONDARY SCHOOL CONTEXT

A. Mehnert

keywords: Colonial collections, university museums, Junod, history, secondary school

The University of South Africa’s Museum of Anthropology and Archaeology provides a unique platform to allow for critical reflection of a university museum’s educational role in teaching history in secondary schools. This university museum is well suited to enter this research arena as it curates’ collections that stem from “difficult histories” in South Africa, specifically colonialism.

The Junod Collection, the colonial missionary collection, carries great potential as a learning resource because of its very difficult nature. The collection and the institution in which it is housed allows for research and development of resources which could improve and change teaching practices within the subject of secondary school history.

The University of South Africa, as an online distance education institute has a research mandate which foregrounds research and development in the field of online educational resources, online distance e-learning and other online teaching and learning capacities, and the project which is envisioned for the university museum fulfils this mandate and is a starting point to developing and exploring these potentials within the online education landscape in South Africa.

Biographical notes:

Anneliese Mehnert is assistant curator and researcher at the Museum of Anthropology and Archaeology at the University of South Africa. Her research currently focusses on colonial missionary collections held by the museum, looking at their origins and how this impacts their current existence, especially as teaching resources.

CURATING EQUALITY: A CASE STUDY FOR APPLYING PREDICTIVE TECHNOLOGIES TO ART COLLECTIONS

N. Pearlman, J. Nyhan, M. Araus Sieber

New technologies and systems have introduced a variety of tools to process and enrich collections data, facilitate identification of objects, and enhance connections and analysis, motivated by a desire to challenge the past, reshape collections' narratives and foster a sense of ownership of public collections and agency in a wide user base. Adoption rates of computational methodologies in support of collections research vary across different disciplines for different reasons, with art history, arguably, at the lower end.

In 2021 researchers at UCL set out to identify existing solutions from across the computational and data sciences used in different disciplines to identify tools that may support capturing the latent spaces and networks that underpin the works in the university's art collections, while recognising all the biases and shortcomings AI driven activities are known to present. The project sought to provide evaluative and critical criteria to compare and assess technologies and applications and attempt to draw a road map for the future. A key finding from the research was that projects were principally focused on enriching, mining and visualising data.

However, in the arts and humanities little, if any, attention is given to predictive technologies. This paper endeavours to explore this disparity and attempts to articulate a case for applying predictive technologies to art collections that may disrupt the status quo of gender inequality in collecting practices.

Biographical notes:

Nina Pearlman, PhD, is Head of UCL Art Collections at UCL. A seasoned museum professional, she works collaboratively at the intersection of research, curating, collecting, arts management and policy, enterprise and innovation. Advocacy for sustainability in museums and the arts and increased visibility for marginalised artists features throughout her projects. Current collaborations include The Sloane Lab: Looking back to build future shared collections, a multi-partner project funded by the Arts and Humanities Research Council. Nina is a Fellow of the Royal Society of Arts, board member of Craftspace, and a steering committee member of the UK Friends of the National Museum of Women in the Arts in Washington DC.

Co-researchers and authors

Juliane Nyhan is Professor of Humanities Data Science and Methodology in TU Darmstadt, Germany and Professor of Digital Humanities in UCL, UK. Her research interests include the history of computing, oral history, and digital humanities. She has published widely and her book on the devalued and

overlooked feminized labour that was contributed to the Index Thomisticus project 1954-67, a foundational project of the Digital Humanities, is forthcoming with Routledge. She is PI of The Sloane Lab: Looking back to build future shared collections, a multi-partner project funded by the Arts and Humanities Research Council under the Towards a National Collection program.

Magdalena Arous Sieber is Digital Curator at the British Museum. She is a Digital Humanities MA graduate from UCL with professional experience in museum exhibitions and digital media. Magdalena was the research assistant on the Curating Equality research project. Her interests are related to digital transformation within the cultural area, especially in museums and heritage institutions, including digitisation, website interaction, and audience engagement.

SOVIET HERITAGE AT VILNIUS UNIVERSITY: WHAT IT SAYS ABOUT THE IDENTITY OF THE UNIVERSITY'S COMMUNITY

M. Ramonaitė, R. Minkevičiūtė

Keywords: Soviet occupation, community identity, Soviet heritage

The most decisive challenge for Vilnius University's (further: VU) heritage was the Soviet Union occupation in the second half of the 20th century. Consequently, a new, corrupted version of VU history was created. A necessary tool for disseminating this corrupted version was the VU Museum of Progressive Scientific Thought, established in the Jesuit Church. That Museum was the forerunner of the current VU Museum. Moreover, the corrupted version was expressed through books, various artworks, plaques, and monuments in the old University's architectural ensemble, which is currently visible. Today, the most challenging task the Museum faces is dealing with VU's Soviet past and heritage, integrating it into the modern University community while defining their values and mission in the Soviet era.

Essential questions of this topic are: What were the main messages of these Soviet period artworks? What do they say about the modern history of VU? What role does the Museum need to play in discussing the University's painful Soviet past, values, and heritage?

The presentation denotes the context of the Soviet history of VU and the main challenges in dealing with the Soviet heritage. It also deals with the Museum's experience in delivering an integrated, sometimes unpleasant but undistorted narrative of VU.

Biographical notes:

Monika Ramonaitė is Director of Vilnius University Museum and PhD candidate. Her PhD thesis focuses on the History of Medical practitioners' services in the Grand Duchy of Lithuania. She is interested in Cultural, Science and Education History, Jewish Heritage research.

Rusana Minkevičiūtė is the Communication Coordinator of Vilnius University Museum. She is now studying for a master's degree in History. She is interested in the legal and political system of the Grand Duchy of Lithuania of the 16th century, parliamentarism, as well as narratives of the creation of history and its consequences in time.

WHAT REMAINS OF THE CONNECTION BETWEEN ANTWERP AND CONGO?

D. Ermens, M. Demolder

Keywords: Congo, colonialism, contested heritage, Antwerp

Just outside the Antwerp city centre an impressive building draws the attention: it is the main building of the former 'Koloniale Hogeschool' (1920-1961). This mercantile training college for colonial staff is one of the predecessors of the present University of Antwerp, but apart from this building, with a lecture hall in its original state, hardly any heritage connected to the training college remains in the university's heritage collection.

After the closure in 1961 its archives and heritage objects have been dispersed. In our poster presentation we will explore what objects were once there, what remains and what not, and we will try to explain why so few remnants have survived.

Does the present lack of heritage from this important institution forming part of our university have any effect on the image of the present day University of Antwerp? And should it be considered a relief that the University of Antwerp has no contested objects in its heritage collection?

Biographical notes:

Dr. Daniël Ermens works at the University of Antwerp as staff member of Special Collections for Academic Heritage at the Antwerp University Library and as assistant curator at the Ruusbroec Institute Library. He completed his PhD dissertation on Middle Dutch multi text codices in 2015.

Marc Demolder MSc Eng teaches at the Department of Pharmaceutical Sciences and is research engineer at the physiopharmacology laboratory at the University of Antwerp. As heritage expert he started collecting the academic heritage of the University of Antwerp in 1995.

STOLEN, BORROWED AND „SECURED”: HOW THE UNIVERSITY OF WARSAW MUSEUM DEALT TODAY WITH POST-WAR CHALLENGES OF THE PAST

H. Kowalski

Keywords: WWII lost, return of lost or stolen objects, museum during war, confused issues of cooperation and relationships

Just before the outbreak of World War II, thousands of items were borrowed from university collections in Poland. At the beginning of WWII, thousands more were plundered. During the war and the occupation, university collections were largely "secured" in other museums.

Since then, more than 80 years have passed and most of these collections have not yet returned to the universities. The University of Warsaw Museum is the only entity in Poland that is dealing with this burden from the past which interferes with our present so much and affects our future. The Museum has become a university platform for solving these problems from 80 years ago. It slowly regains its historical collections, closing cases one by one which have not been closed since 1945. Museum objects from Salzburg have just returned to Poland. Others from Rome are on the way to be packed and sent back to Warsaw. The process finally has begun.

Biographical notes:

Hubert Kowalski, PhD, Professor at the Department of Archaeology, University of Warsaw, Director of the University of Warsaw Museum. He focused on the reception of the culture of ancient Greece and Rome in European art, history of museology. President of the AUM in Poland.

(DE)CONSTRUCTING SPACES – EXHIBITION AND CONVERSATIONS ON DECOLONISATION WITHIN THE UNIVERSITY

L. L. Neervoort

Keywords: Decolonisation, exhibition, conversation, colonial heritage

At the first glance the Vrije Universiteit Amsterdam (VU, founded 1880) has little to do with Dutch colonialism. However, the founding and ruling families were as regents and politicians part of the colonial structure, as were the many bureaucrats, lawyers and missionaries educated by the university. These entanglements are reflected in contents of its heritage collections, but the stories are rarely told to the general public. The exhibition (De)Constructing Spaces (on-site and digital) was intended to be a conversation piece, showing the colonial entanglement of the university. An external expert on heritage and decolonisation was involved, as were the university's diversity officers. The project was curated and coordinated by the curator Academic Heritage.

The exhibition evoked a fierce response, but workshops and meetings were organised for students and employees to facilitate an open and balanced dialogue on this topic. Unfortunately, we received less response than we originally intended, due to the COVID-restrictions, but still enough to gain new insights and useful connections. Now we have to make the step to implement the results of this process, so that they can contribute to the overall discussion and restructuring within the VU. I would like to share the process, the reactions and the results with the Universeum colleagues.

Biographical notes:

Curator Academic Heritage at the Vrije Universiteit Amsterdam, responsible for the use and care of the collection, and for making exhibitions linking academic heritage to the public debate and the VU community since 2016. Also working on broader decolonisation within the University Library.

POSTER

→ GENERAL

PRESERVED ON SCREEN: GÖTTINGEN UNIVERSITY VIRTUAL EXHIBITIONS

K. Heck

Keywords: virtual exhibitions, digital curating, digitization

Face the Fact | DingeDenkenLichtenberg | OnOff

Virtual exhibitions of the University of Göttingen are 360° photo documentations of exhibitions, which were on display at different venues on campus since 2016. Not only do they preserve – as series of spherical panorama photos – a visual documentation of the shows, but they also serve as digital online interfaces to detailed object information and individual images of every object, embedded in a rich contextual narrative. In cooperation with federal IT-infrastructures (kulturerbe.niedersachsen.de) and SUB Library, the University of Göttingen's Centre for Collection Development (Zentrale Kustodie) has developed a workflow to feed this virtual exhibition format. This has also proven very useful for creating entirely virtual exhibitions during the Covid-19 pandemic, such as Computersinne in 2021.

Biographical notes:

Karsten Heck is collections manager and data officer at Goettingen University's *Centre for Collections Development (Zentrale Kustodie)*. Trained as art historian and information scientist (Humboldt University Berlin) he specialized in architectural drawings and scientific imagery, especially diagrams as epistemological tools. Digitization and IT-services for the humanities are a continuous line in his activities.

SCIENCE CENTER IN THE UNIVERSITY MUSEUM. PRO & CONS

M. Kluza, K. Zięba

Keywords: Museum education, interactive exhibition, scientific instruments

In 2000, the Jagiellonian University Museum opened the first fully interactive exhibition in Poland. In comparison to science centers in our country and determined by the exhibition space available in the museum, it was quite small in terms of the number of exhibits (45) as well as in terms of the size of them. Since that time, several fully or partially interactive exhibitions have been presented in the Museum.

The poster will analyze the benefits and drawbacks of such type of exhibitions on the basis of the SWOT method (Strengths, Weaknesses, Opportunities, Threats). It will also illustrate, how museum collections can be used as resources for building interactive exhibits and how universities provide potential for related scientific cooperation.

Biographical notes:

Maciej Kluza, Ph. D. author of several interactive exhibitions dealing with physics, mathematics and biology, curator of the collection of historical scientific instruments. Research fields: history of physics, history of scientific instruments production in Poland, history of Science and Technology Museums in Poland.

Katarzyna Zięba - graduated in Culture Management from Jagiellonian University with postgraduate course in Museology. PhD candidate in the Faculty of Management and Social Communication at Jagiellonian University. Since 2007 employed at the Jagiellonian University Museum as a head of Strategy and development department. Research interests: university museums and collections, academic heritage, museology

AFTER THE FIRE: MUSEUM AND CITIZENSHIP AT WORK

E. Bonaccorsi, S. Sorbia, P. Curzio

Keywords: social impact, territory, agroecology, collaboration

In 2018, a devastating fire destroyed more than a thousand hectares of forest on Monte Pisano above the Certosa di Calci, a beautiful monastery dating back to 1366, which houses the Museum of Natural History of the University of Pisa. This catastrophic event inspired the establishment of a collaborative project comprising the citizens' association "Sportello di Agroecologia", the Natural History Museum, and the Earth Science Department of the University of Pisa, with the aim of highlighting the historical and naturalistic heritage of Monte Pisano.

The transformation of a ½ hectare plot of sloping land into an eco-park will serve as a microcosm of the mountain's natural and man-made environment. This involves the restoration and enhancement of its terraced slopes afflicted by the wildfire, respecting the original vegetation and characteristic landscape. Special attention is given to its dry-stone walls (the art of dry-stone walling is UNESCO-recognized intangible cultural heritage since 2018), which are being repaired with some help and guidance of local artisans, thus transmitting a heritage of traditional know-how to the younger generations. Amongst other roles the park will host thematic tours and training courses on the historical, cultural, and naturalistic aspects of Monte Pisano, as well as serve as a recreational area for nature lovers.

Biographical notes:

Elena Bonaccorsi is geologist, Associate Professor in the Earth Science Department of the University of Pisa. She was Director of the Museum the year following the fire. She teaches crystallography and her research fields include minerals and their crystal structures, education, and museology.

Silvia Sorbi is naturalist, palaeontologist and interpretive nature guide; she works in the Natural History Museum of the University of Pisa in projects related to the local environment and relationships with local territory. She wrote two books dealing with the naturalistic richness of the Monte Pisano.

Pietro Curzio is president of the association "Sportello di Agroecologia", which offers advice to citizens to apply the principles of agroecology in the use of natural resources of Monte Pisano. The association is part of a network of research organizations and associations in the mountain area.

TOWARDS A SUSTAINABLE MANAGEMENT OF HISTORICAL SCIENTIFIC INSTRUMENTS COLLECTIONS: THE EXPERIENCE AT THE MUSEO DELLA SPECOLA IN PALERMO

M. R. Carotenuto, I. Chinnici, A. Agliolo

Keywords: Preventive conservation, scientific collections, scientific instruments, sustainability, astronomical observatory

The 2030 Agenda for Sustainable Development provides a shared blueprint for peace and prosperity for both people and our planet. The 17 Sustainable Development Goals represent an urgent global call for action to all countries. Museums are linked to it since they are “uniquely positioned to support sustainable environmental policies, disseminate scientific information and encourage sustainable practices in their local communities” (International Council of Museums – ICOM President A. Garlandini, G20 Culture Ministerial Meeting). Museums also have the main responsibility for protecting the cultural heritage of each country.

The National Institute for Astrophysics (Italy) and the University of Palermo share this view and are engaged in the mission to support sustainable conservation practices for their historical collections. A new path to deal with the conservation of their shared scientific heritage (which is preserved at the Museo della Specola, where the collections of the Palermo Astronomical Observatory are on display) in a more sustainable way started in 2018. A preventive conservation approach has been adopted; it is based on the management of the risks that could threaten the exposed objects in their conservation environment. It aims at finding alternative forms of heritage protection meeting the challenges of contemporaneity. Through the presentation of the results achieved in the last years, this contribution will discuss the advantages of this approach in terms of sustainability and the challenges of its application to the historical scientific collections.

Biographical notes:

Maria Rosalia Carotenuto is a graduated conservator. Since 2018, she has been collaborating with INAF-Palermo Astronomical Observatory for the development of a preventive conservation project for the scientific collections kept in the Specola Museum with the purpose of planning timely solutions and sustainable long-term strategies through a risk management approach.

Ileana Chinnici is research astronomer at INAF Palermo Astronomical Observatory, in charge of museum activities and specializing in history of astrophysics. In 2021, she received The Osterbrock Book Prize for her biography of Angelo Secchi. She is member of the Organizing Committee of

Commission C3 of the International Astronomical Union.

Aurelio Agliolo Gallitto is associate professor at the Department of Physics and Chemistry - University of Palermo. His research activity concerns the history of scientific instruments and their applications in teaching. He is member of the Italian Society of Historians of Physics and Astronomy, and of the Scientific Instrument Society.

MUCAES-UPV. THE SCULPTURE OUTDOOR UNIVERSITY MUSEUM: PRESERVING, DISSEMINATING, TAKING RISKS

S. Martín-Rey, M.V. Vivancos-Ramón, H. Oliveira-Urquiri, T. Colomina-Subiela

Keywords: University museums, Outdoor museums, contemporary sculpture conservation, museums and the environment

The Museu Campus Escultòric from Universitat Politècnica de València (hereinafter, MUCAES-UPV), has a total of 78 sculptural pieces by 68 artists of relevant international prestige, from various countries such as Germany, Argentina, Austria, Colombia, USA, and Japan. It is considered one of the largest and best in collections of Spanish outdoor sculptures. The ownership of the works belongs to the UPV, being incorporated into the collection through different forms of acquisition.

As a university museum, the MUCAES-UPV has a significant educational and research intent, without ignoring its commitment to safeguard and disseminate heritage. The continuous revision of the conservation aspects stimulates us to improve its visibility and to facilitate its access to citizens.

As can be expected, achieving some of these objectives entails certain risks, like the absence of a building to protect the collection, the location of the works at ground level and their proximity to visitors, or their continuous environmental exposure. Only the identification of risks and their mitigation can greatly reduce the dangers associated with the durability of the works housed in this type of university museums.

Biographical notes:

S. Martín-Rey, Professor at the Conservation of Cultural Heritage Department -UPV since 2001. Specialist in the study of materials and eco-sustainable conservation treatments. Director of the Art and Heritage Fund -UPV between 2013 and 2021, coordinating its conservation with more than 4000 catalogued works and 4 museums.

M.V. Vivancos-Ramón, V. Senior Professor at the Conservation of Cultural Heritage Department -UPV, and Director of the UNESCO Chair Forum University and Cultural Heritage. Specialist in preventive and curative conservation of historical and artistic heritage. Author of numerous books, and responsible for research projects on the conservation heritage.

H. Oliveira-Urquiri, PhD student at the UPV in Conservation and Restoration of Cultural Heritage. Carrying out research on the eradication of toxic treatments in conservation-restoration processes. Her research is carried out as part of the research project "ANTIMICOTIC" (PRE2020-093139), funded by MCIN/AEI/10.13039/502200022033/ and by FSE *Invierte en tu futuro*.

T. Colomina-Subiela, Assistant Professor at the Conservation of Cultural Heritage Department -UPV, and Researcher at the Institute of Heritage Conservation of the same university. He is director of the Art and Heritage Fund-UPV from 2021 to the present.

Communicating and reclaiming Academic research in the science and technology Museum (STM) of the university of Patras (UP): the school-museum network on ceramics AS A CASE STUDY

P. Theologi-Gouti, N. Kougia, I. Iliopoulos

Keywords: science communication, transdisciplinary, co-creation, facilitator

One of STM's cornerstones is to assist academics in addressing society. From this perspective, our local school-museum network "Earth, water, fire: Looking for the art of the earth from nature to use and from the use in the Museum" (co-organized for the academic year 2021-2022 with the office of Cultural Education of the Sections of Primary and Secondary Education of Achaia, Regional Directorate of Western Greece; in collaboration with KERAMOS-Centre for the research of archaeomaterials, Department of Geology UP; Patras Archeological Museum; Patras Visual Artists Union and schools of Achaia), aims to disseminate the university's research on archaeological ceramics through seminars, workshops and educational activities using a transdisciplinary approach interacting with collections of the Patras Archeological Museum and contemporary ceramics. The network enables students to create ceramics, thus acquiring knowledge in a creative way. Their ceramic inspirations will be exhibited in an open event, while digital technologies and digital archives will help us to design a virtual exhibition which will enable online access and social media engagement. Under this framework, the Museum is building alliances and partnerships acting as facilitator to communicate and reclaim the university's research creating a polyphonic space for critical democratic dialogue including as many parts of society as possible.

Biographical notes:

Penelope Theologi-Gouti, Architect, Ethnologist (DEA), Head Curator Science and Technology Museum (UP). She has served as Vice Chair/Secretary of ICOM Greece, Vice Chair/Secretary/Treasurer of UMAC (founding member) and Chair/Secretary of CIDOC Ethno Group. Actually, Vice Chair ICOM Greece and member of the ICOM Resolutions Committee. She has numerous articles in conferences/ journals, including Museum International, ICOM study series, OECD journal.

Nickoula Kougia, Archeologist, Phd student Department of Geology (UP). She has worked as an archaeologist in excavations throughout Western Peloponnese, from 2007 to 2014. Being hardworking and ambitious she has obtained a M.Sc. in Cultural Management in 2012. Her doctorate thesis encompasses her passion for archaeology and archaeometry regarding ceramics.

Ioannis Iliopoulos: PhD Geologist, Associate Professor in the Department of Geology, University of Patras. Director of the Science and Technology Museum (UP). He has a rich publication record in national/international, conferences and journals, often using multidisciplinary approaches on subjects related to cultural heritage. List of recent publications:
<http://www.geology.upatras.gr/index.php/en/people-en/faculty?layout=edit&id=1164>

SCIENCE FOR EVERYONE

J.E. Timonen, T.A.E. Koskela, K.A. Karvonen, P.M. Vuorinen

Keywords: planetary wellbeing, science for everyone, third mission, wicked problems

Solving wicked problems, such as climate change and biodiversity loss, needs input from everyone. Universities and especially university museums play a crucial role for this by increasing knowledge and science capital by engaging with audiences, creating experiences and opportunities to connect with science. Jyväskylä university museum educates its audiences on cultural and natural heritage, on science and scientific literacy and most recently on planetary wellbeing and it encourages people to become planetary citizens. As a part of the Open Science Centre (university museum and library) the museum coordinates the new Science for Everyone platform for outreach activities of Jyväskylä university. The platform lowers the threshold to participate and engage and makes the activities easily accessible. The museum collaborates with faculties, scientists and students at the university, local businesses and organisations, volunteers, and the city of Jyväskylä. And it organizes numerous science communication and science education activities: science events, special exhibitions, university of children and 3rd age, workshops, citizen science, information services, collections services and lifelong learning services. Science for Everyone bridges the gap between science and society. It offers an access to evidence-based information for everyone and promotes critical thinking and evidence-based decision making that is needed for a transformation towards a more sustainable future.

Biographical notes:

PhD Jonna Timonen Curator of education in Jyväskylä University Museum. My main interest lies in science education and outreach activities. Having a background in conservation biology, I believe that multidisciplinary approach to science education and outreach activities will increase people's understanding of science and the construction of knowledge, leading to planetary citizenship.

PhD Tanja Koskela. Chief curator in Natural History Museum and collections. My main interests include how openly accessible research infrastructures such as digitised scientific collections can be versatilely used in research, decision-making, education and outreach activities.

MA Kati Karvonen. Coordinator in Open Science Centre. My main interests are science education, art-based learning, wellbeing, learning environments, creativity, experiential and cooperative learning.

MA Pirjo Vuorinen. Head of Jyväskylä University Museum. My primary interests are the history of education, academic heritage, and the cultural history of universities. I have published scientific and popular articles on topics relating to museology, ethnology, cultural history and academic heritage.

INTERROGATING COLLECTIONS' CONTESTED AND CHALLENGING PAST THROUGH THE SLOANE (GLAM) LAB

J. Nyhan, A. Flinn, N. Pearlman, M. Humbel

Keywords: Open GLAM, Digital Collections, Colonial Collections, Digital Humanities

The Sloane Lab: Looking back to build future shared collections, is one of 5 projects awarded by the UK Arts and Humanities Research Council (AHRC), under a program called "Towards a National Collection" (TANC). Situated within the GLAM (Galleries, Libraries, Archives and Museums) labs framework, the Sloane Lab will focalize the early-modern collection of Sir Hans Sloane, amassed as the UK was becoming a global trading and imperial power, and partly funded through Sloane's connections with the trans-Atlantic slave trade and the plantation-owning family he had married into. Sloane's collection is thus an important microcosm to investigate digital entanglements with challenging and contested collections.

GLAM labs are increasingly being embraced by heritage organizations that seek to "use new, existing and emerging technologies to make collections available in innovative, engaging and unexpected ways" (Open a GLAM Lab, p. 34). Through the microcosm of the TANC program, and the Sloane Lab project, this paper will ask how and whether the "GLAM lab turn" can open new ways of understanding the significance of collections to audiences, and whether this understanding can be mobilized in the digitally augmented research to interrogate collections, and collection's challenging pasts (presents and futures) in new ways.

Biographical notes:

Dr Juliane Nyhan is Professor of Humanities Data Science and Methodology in TU Darmstadt, Germany and Professor of Digital Humanities in UCL, UK. Her research interests include the history of computing, oral history and digital humanities. She is PI of The Sloane Lab: Looking back to build future shared collections.

Dr Nina Pearlman is Head of UCL Art Collections at UCL. She works collaboratively at the intersection of research, curating, collecting, arts management and policy, enterprise and innovation. Advocacy for sustainability in museums and the arts and increased visibility for marginalised artists features throughout her projects. She is Co-PI of the Sloane Lab.

Dr Andrew Flinn is a Reader in Archival Studies and Oral History, Departmental Director of Research and Arts and Humanities Faculty Deputy Vice-Dean for Research (Impact). Until September 2015 he was the Director of the Archives and Records Management programme at UCL. He is deputy PI of The Sloane Lab.

Marco Humbel is a research fellow in participatory research and collections as data at the Sloane Lab. His main responsibility is to research, plan and facilitate a series of participatory events with diverse communities and institutions and to conduct research on the history of the Sloane collection.

PARTICIPATORY VALUE BASED HERITAGE ASSESSMENT OF ACADEMIC HERITAGE AT CAMPUS MUTSAARD

H. Verreyke

Keywords: Value based heritage assessment, heritage participation

Almost 360 years of academic heritage at Campus Mutsaard reflects the history of the Royal Academy of Fine Arts Antwerp and of the young Faculty of Design Sciences of the University of Antwerp. The masterplan Making Mutsaard (2022-2030) will transform this shared campus, including an ambitious renovation plan to accommodate the future needs of the educational programs of these two institutions. With growing awareness that a city campus is not an island within a city, there are several interventions that literally open up the campus to the surrounding neighbourhood and wider area. The diverse and rich collections of both the Academy and the Faculty of Design Sciences, consisting of art works, academic heritage and archives, will be integrated into the new site and into the educational programs.

However, to ensure the development of a vision taking into account multiple perspectives, a participatory value-based heritage assessment will be carried out, involving a wide range of stakeholders and heritage communities. The development of this participatory process will not only contribute to the design of a methodology including multiple perspectives in the assessment of heritage value but will hopefully also result in a meaningful integration of the academic heritage in the future educational and infrastructural plans.

Biographical notes:

Assistant professor H el ene Verreyke is developing research in preventive conservation, collection management, value-based heritage assessment and museology.

→ NONE

CONSERVATION OF NEGATIVE GLASS PLATES OF THE GEOPHYSICAL AND ASTRONOMICAL OBSERVATORY OF THE UNIVERSITY OF COIMBRA

M. Brum, C. Mateus, R. Gafeira, P. Casaleiro

Keywords: Glass Negatives, Conservation, spectro-heliograph, scientific heritage

The Geophysical and Astronomical Observatory of the University of Coimbra holds a large collection of glass plate negatives resulting from the activity of the Spectro-heliograph, which takes daily images since 1926. Until now, these negatives have been stored in wooden cases and cabinets inside the observation room.

To plan the long-term preservation of this collection, in collaboration with a photograph conservator a survey is being conducted, involving environmental monitoring and evaluation of the collection conditions. It was concluded that the three current levels of storage – room, cabinets, boxes – are not adequate due to the environmental conditions, such as high humidity levels and low temperatures, and due to the poor quality of the wooden storage materials.

Our research survey diagnosed the conservation status of the collection by observation of the content of each box individually, looking for any damage or alterations of the support and photographic emulsion such as the presence of fungus, detachments, or image hue. This allows us to alert to the risks, to propose relocating the collection to a storage room with appropriate conditions and to propose rehousing the negatives into adequate containers such as acid-free cardboard boxes, made of acid-free fiber and regularly used for archival protection in order to neutralize any acidity from the environment.

Biographical notes:

Mariana Brum is graduated in History, University of Coimbra, 2020. Has worked with museums since 2016 and is enrolled in the Master in Cultural Heritage and Museology at the same University. Currently holds a scholarship at the Touristic Department of the University of Coimbra, working as a guide and mediator.

Catarina Mateus holds a Master in Preventive Conservation, University of Northumbria, 2008. She began her career as a photograph conservator in 1996 and worked with collections of several

Portuguese public and private institutions. She currently works at the National Museum of Natural History and Science, University of Lisbon, Lisbon.

Pedro Casaleiro holds a Ph.D. in Museum Studies, University of Leicester, UK, 1997, has worked in museums since 1991, at Coimbra University Science Museum 2003-2019, in management, collections and communication. He is professor of Museums Studies at the Faculty of Arts and researcher at the Geophysical and Astronomic Observatory.

Ricardo Gafeira got his Ph.D. in Physics from the Max-Planck-Institut für Sonnensystemforschung and University of Göttingen in 2018 and works mainly in observational solar physics. Is involved in several international projects like DeSIRe, EST, Solar Orbiter/PHI, SUNRISE-III and DKIST. He coordinates the astronomical observations unit at OGAUC.

INTANGIBLE HERITAGE AT THE UNIVERSITY: A FILM

L. Cornelis

Keywords: Intangible heritage, Audiovisual documenting, Techniques, Traditions

Intangible cultural heritage is everywhere: the fair, avalanche risk management, alpinism, falconry, processions, dry stone walling, lace making, sign language, woodturning etc. ICH means the practices, expressions, knowledge and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage. These practices and know-how are transmitted from generation to generation within communities, are created and transformed continuously by them, depending on the environment and their interaction with nature and history.

Last year at the joint conference of UMAC and UNIVERSEUM we gave a workshop about exploring intangible heritage at the university. This year we want to show you an example of this! We focus on the makers of glass instruments (such as glass used in laboratories) at the university. So we have made a short introductory film about these people and technology of glass instrument making. Why and how we did that can be found on the poster, but more importantly: you will see the result on the screen!

Biographical notes:

Lieselot Cornelis is a knowledge worker at ETWIE (Museum of Industry Ghent, Belgium). One of our focal points is the academic and scientific heritage of the universities in Flanders and Brussels. Next to that, she works on projects to safeguard intangible cultural heritage.

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